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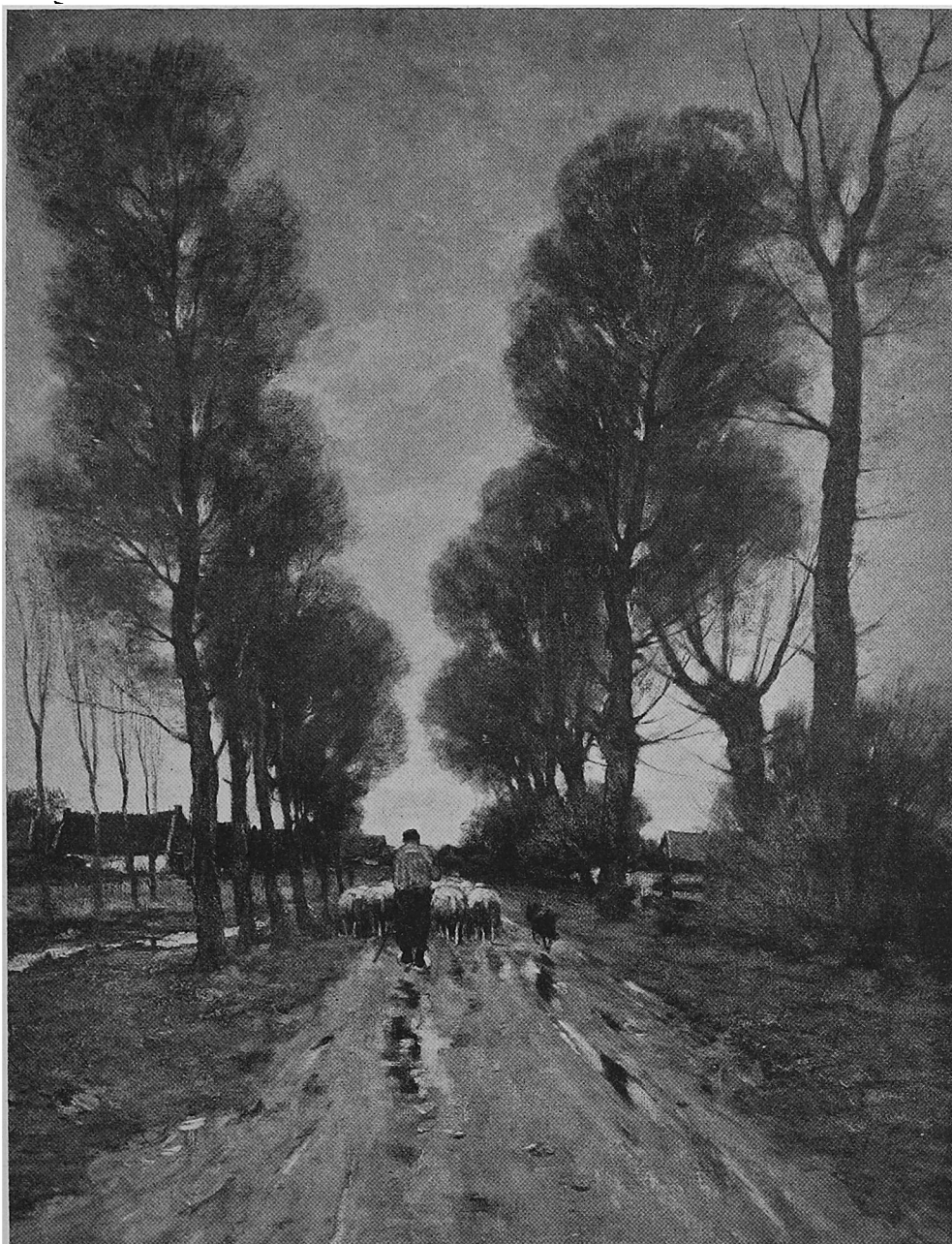
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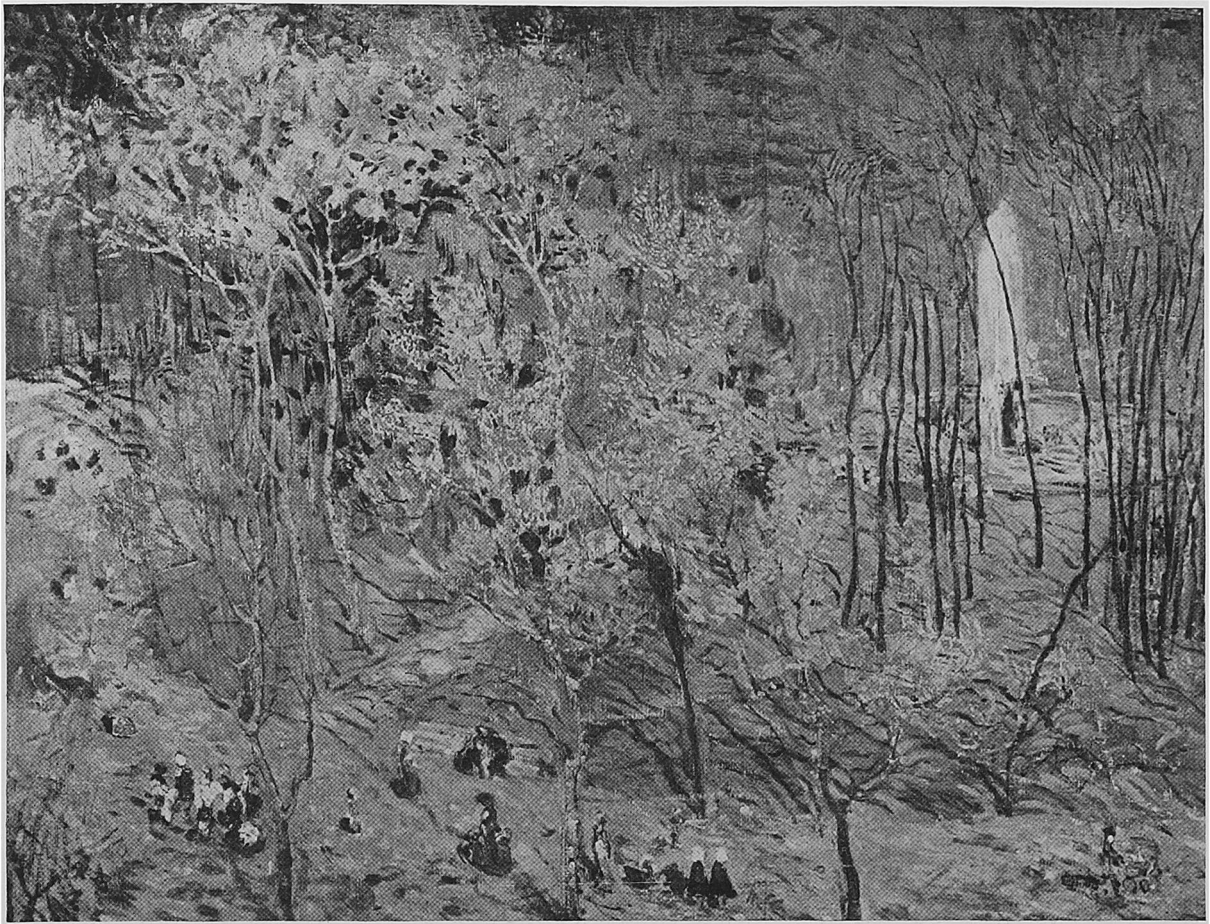
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THE HOMEWARD WAY. BY CHARLES GRUPPE

Courtesy The Reading Museum



CHILDREN'S PARK—PETROGRAD. BY BORIS ANISFELD

Courtesy The Albright Gallery

New Art Acquisitions in American Museums

BY GREGORY MACDONALD

PLEASANT it is to chronicle the increasing frequency of acquisitions of importance in our public art collections. It almost seems as though donors had advanced in the art of giving, for today there are far fewer instances of embarrassing offers to museums of mediocre material that has to be declined by the museums to whom it is offered. It is happily also true that today fewer gifts to public art collections are made with string of conditions attached to them of the sort that really come to be millstones in the future. How many a gift

in the past has been hailed as a mark of the donor's munificence, of his public spirit, whereas, when the truth came to be realized, it was found to be only a monument to his selfish personal glorification, an enduring (alas!) example of his utter lack of comprehension as to what does constitute a beneficence. I recall the gift of a certain oriental collection to a public museum, the donor of which (by bequest) stipulated that it should be kept apart in an exhibition room of his own, nothing added to or taken from it. True, it was a very fine and an equally valuable collection, one that would have



Courtesy Metropolitan Museum of Art
ST. CATHERINE. A DRAWING BY ALBRECHT DÜRER.

served admirably as a nucleus to more extended acquisitions, but which now, unfortunately, cannot be made more complete by the addition of other and freer gifts to the museum which have followed its acquisition, or more valuable to the student through re-arrangement, enhancement by exchange or elimination of less desirable objects. This is a matter which all who have thoughts of giving should take closely to heart.

Among there cent acquisitions to public art collections ART & LIFE is permitted to chronicle an important painting by Bartolommeo Ramenghi, "*The Virgin Enthroned, with St. Amadio and St. Anthony*," an altar panel on wood, fifty-three inches high by forty-four inches in width. Though given by James E. Scripps to the

Detroit Museum of Art in 1889 it has only recently been placed on exhibition having undergone restoration.

An important ink drawing by Albrecht Dürer, a drawing formerly in the Poynter Collection (dispersed in April, 1919) has been acquired by the Metropolitan Museum, New York. This is a sketch depicting *St. Catherine*. Sir Martin Conway (*Chronological Catalogue*, No. 510) assigns this piece to about 1512 while Campbell Dodgson would give it an earlier date. This drawing has a interesting pedigree, having been one of the items in the notable collection of Durers formed by late in the Eighteenth Century by an English sculptor, Thomas Banks, R.A. (1735-1805), a collection begun during his sojourn in Italy.

The Homeward Way, a beautiful canvas by Emile A. Gruppe has been presented to the Reading Museum by Mr. David C. Geiger, and Boris Anisfeld's *Children's Park, Petrograd*, one of this Russian painters finest works, has been acquired by the Albright Gallery, Buffalo, N. Y.



Courtesy Metropolitan Museum of Art
THE VIRGIN ENTHRONED, WITH ST. AMADIO AND ST. ANTHONY. AN EARLY SIXTEENTH CENTURY BOLOGNESE ALTARPIECE BY BARTOLOMMEO RAMENGHI, CALLED BAGNAEVALLO (1484-1542)